

ESPRIT ORCHESTRA

Alex Pauk

Conductor and Music Director



“NEXUS”

November 22, 1992

Jane Mallett Theatre

TENTH ANNIVERSARY SEASON



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PROGRAMME

"NEXUS"

November 22, 1992 Jane Mallett Theatre

Esprit Orchestra

Alex Pauk, Conductor

Featuring

NEXUS

Bob Becker • William Cahn • Robin Engelman • Russell Hartenberger • John Wyre

Town (1991)

Harry Freedman (Canada)

Toward Resonance

(... *at memory's edge*) (1992)*

Tomas Dusatko (Canada)

Intermission

The Proximity of Mars (1988)

Rodney Sharman (Canada)

Touchings (1992)*

Harry Freedman (Canada)

*World Premiere

Touchings was commissioned by NEXUS through a grant from the Canada Council.

Toward Resonance (... *at memory's edge*) was commissioned by CBC Radio for the programme *Two New Hours*.

NEXUS has received the support of the Canada Council, the Ontario Arts Council, the Canadian Department of External Affairs, and the Ontario Ministry of Culture and Communications.

NEXUS Representative: Betsy M. Green Associates, Inc., 36 Hampshire Road, Wayland, MA,
01778 U.S.A. Tel: (508) 358-2939

*Tonight's performance is being recorded by the CBC for broadcast on Two New Hours,
94.1 on the FM dial, November 29, at 9:05 p.m.*

Join us in the lobby after the performance for complimentary coffee.

ACKNOWLEDGEMENTS

Esprit Orchestra Gratefully Acknowledges the Support of the Following:

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PROGRAMME NOTES

Town

Harry Freedman

Town, the 7th composition in a series inspired by the paintings of Canadian artists, is Freedman's personal tribute and memorial to his friend, artist Harold Town. The piece was originally commissioned by Esprit Orchestra and was made possible through a grant from the Ontario Arts Council. Esprit's 1991 performance of the piece marked its world premiere. *Town* has also been recorded for Esprit's second CD, due to be released in 1993.

Originally just acquaintances, Town and Freedman developed a strong friendship while collaborating on Christopher Chapman's film *Pyramid of Roses*, for which Town was artistic consultant and Freedman composed the music. Their friendship grew as the two spent time together travelling to and from various social occasions during the year. Town, who disliked driving, often shared rides with Freedman. Upon returning his neighbour to his home, Freedman was likely to be invited in and would spend many late hours pouring over his friend's latest work.

"Harold loved to show his work to anyone who wanted to see it," says Freedman. "Often he would get an idea in his head and proceed to complete hundreds of sketches or drawings as variations on this single theme."

When asked to comment on the structure and mood of this tribute to his late friend, Freedman replies openly that "there isn't much to say. The piece isn't about anything, other than my own impressions of the life and works of Harold Town. This work, like all music, must stand on its own."

Toward Resonance (. . . at memory's edge)

Tomas Dusatko

Toward Resonance (. . . at memory's edge) was commissioned by **CBC Radio** for the programme *Two New Hours*. Of the work Dusatko writes:

Shortly after beginning this work my father passed away unexpectedly. My original conception was altered as the initial title, "Resonance," now took on emotional as well as acoustic implications.

My father had been a virtual stranger to me for the past three decades, and I was compelled to address a number of conflicting emotions as I searched for answers to many questions. While probing my earliest memories, musical associations began to surface. This need for a "connection" led me to my father's music collection and I found that much of the music he had loved had also been important in my own early musical development.

Some of this music appears in *Toward Resonance*, along with other musical experiences I associate with those formative years: Early piano studies; my years as a choirboy; music given to me by my grandmother during visits to Prague; even summer camp. These aural resonances are interspersed here with more abstract material.

The emotional impulses range from anger and sadness to regret and acceptance. *Toward Resonance* is meant neither as a tribute nor to be "tragic" in any sense, but rather to give a point of closure to that part of my life that now lies "at memory's edge."

The Proximity of Mars

Rodney Sharman

The Proximity of Mars was commissioned by the SMCQ in 1988 with the financial assistance of the Canada Council. It premiered in Montreal and was subsequently performed in Germany during the closing ceremonies of the 1992 Darmstadt Summer Courses for New Music. According to Sharman: "The piece was written during a period in which I could rarely work at home. Walking to and from various studios, I had the opportunity to observe Mars almost nightly, then at its closest distance to Earth. Even on overcast nights its brilliance was visible in the sky."

The work is scored for pairs of flutes, horns, trumpets and trombones plus harp, piano, percussion, violin and cello.

Touchings

Harry Freedman

Touchings, for percussion and orchestra, has been tailored specifically for Nexus and emerged out of Freedman's long-time personal and professional relationship with the members of the group. Commissioned by Nexus, *Touchings* was made possible through a grant from the Canada Council. Tonight's performance marks its world premiere.

Freedman's association with the musicians of Nexus began as early as 1965 when both he and John Wyre played with the Toronto Symphony. Shortly after, Robin Engelman also joined the Symphony and eventually Freedman became friends with all the musicians who would ultimately form today's Nexus.

Freedman and Nexus first worked together on the film score for the National Film Board's animated film, *Tilt*, produced for the World Bank, and when a few years ago the group decided to branch out and work with orchestras, they commissioned work by such major composers as Toru Takemitsu, John Hawkins, Steve Reich -- and Harry Freedman.

In writing *Touchings*, Freedman was inspired by the impressive ethnic percussion instruments from around the world collected over the years by Nexus. Forced to limit his choice from their expansive individual collections, Freedman focussed especially on the percussion instruments of Africa and Asia, and the sounds of these continents emerge predominantly in the piece. In preparation for the piece, Freedman drew on Nexus' expertise in the area of African music, including African folk song.

Touchings opens with the soft percussion sounds of Asian music and moves rhythmically into the musical style of Africa's Ghana. Characteristic of Freedman's own diverse musical background -- he is a former jazz musician -- *Touchings* incorporates this style as well.

BIOGRAPHIES

Nexus

Bob Becker • William Cahn • Robin Engelman • Russell Hartenberger • John Wyre

Formed in 1971 by Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger and John Wyre, Nexus has come to be recognized as one of the foremost chamber ensembles in the world. Through twenty years of performing together, the five members of Nexus have developed a unique repertoire and rapport, allowing audiences to enter, experience and enjoy the special world that is Nexus.

Recent international acclaim has resulted from Nexus' performances of Toru Takemitsu's *From me flows what you call Time*, composed for Nexus and the Boston Symphony Orchestra and commissioned by Carnegie Hall for its 1990-91 Centennial celebration. This work received its world premiere by Nexus, The Boston Symphony and Seiji Ozawa at Carnegie Hall in October, 1990, and was later repeated at the Kennedy Center in Washington, D.C. The Japanese premiere was given by Nexus, The New Japan Philharmonic and Seiji Ozawa at Suntory Hall in Tokyo in October, 1991.

Nexus performs a wide and eclectic range of music. Contemporary composers who have been commissioned to write for the group include Warren Benson, Harry Freedman, John Hawkins, Jo Kondo, Bruce Mather, Steve Reich, Toru Takemitsu, and James Tenney. The group also performs music composed by members of the ensemble. Their distinctive repertoire for percussion and symphony orchestra has led to appearances with the Boston Symphony, the Cleveland Orchestra, the New York Philharmonic, the New Japan Philharmonic, the Orchestre National de Lyon, the Pacific Symphony, as well as the orchestras of Atlanta, Buffalo, Dallas, Detroit, Louisville, Memphis, Ottawa, Rochester, St. Paul and Toronto. Nexus created and performed the music for the Academy Award-winning film, *The Man Who Skied Down Everest*. Recent releases include 8 CD's and a video, *Super Percussion*, filmed at the Tokyo Music Joy Festival in 1988. In April of 1992 the ensemble was featured on CBS Television's Sunday Morning with Charles Kuralt and Eugenia Zukerman.

Since 1975 the group has travelled extensively including tours of Australia and New Zealand, Asia (they were the first western percussion group to perform in the People's Republic of China), Scandinavia, and Europe as well as regular appearances throughout the United States and Canada. Nexus has been featured at the Adelaide Festival, the Holland Festival, the Tanglewood Music

Festival, the Toronto International Festival, the Los Angeles Festival, the Music Today Festival in Tokyo, the Forum des Percussions in Paris, the Southbank Festival, the BBC Proms in London, the British Percussion Festival, World Drums festivals at Expo '86 in Vancouver and Expo '88 in Brisbane, and the Calgary Olympic Arts Festival.

The recipient of the Toronto Arts Award in 1989, Nexus has also received the support of the Canada Council, the Canada Council Touring Office, the Government of Canada Department of External Affairs, the Ontario Arts Council, the Ontario Ministry of Culture and Communications, the Arts Council for Great Britain, the New York State Council for the Arts, the Western States Arts Federation and the Connecticut Commission on the Arts.

Harry Freedman

This year marks the 70th birthday of Harry Freedman, one of Canada's most recognized and frequently performed composers. His body of work consists of over 160 compositions including 3 symphonies, 9 ballets, 2 hour-long stage works, various compositions for orchestra, choir, chamber groups, as well as much incidental music for stage, film and television. His wide range of knowledge and experience in all musical fields have enabled him to write in many different idioms.

Freedman's early training was as a visual artist, but during his teen-years he developed an interest in jazz soon moving into the area of classical music. At 18 Freedman began studying clarinet and, after the war, studied oboe with Perry Bauman and composition with John Weinzweig at the Royal Conservatory of Music. Soon after, he joined the Toronto Symphony as its english horn player, a post he held for 24 years until 1970 when he resigned to devote himself fully to composition.

Mr. Freedman is a founding member of the Canadian League of Composers, and an Officer of the Order of Canada.

Tomas Dusatko

Tomas Dusatko graduated from the University of Toronto in 1976 with a Master's Degree in composition. His works, which include solo, chamber, live electronic and orchestral music, have been performed across Canada as well as internationally by major ensembles such as Vancouver New Music, the Calgary Philharmonic, and the National Arts Centre Orchestra. His works are broadcast frequently on the CBC, and he receives international recognition for his work. Among Dusatko's awards is The International New Music Composers Competition prize, won in 1987 for his orchestral composition *Traces of Becoming*, a piece originally commissioned by Esprit Orchestra and recorded on their first CD release. More recently, Dusatko's *Homage to Mozart, eine kleine Traummusik*, won the Mozart Bicentennial Competition in Philadelphia, 1991.

Rodney Sharman

Rodney Sharman was born in Biggar, Saskatchewan in 1958. He is a graduate of the University of Victoria School of Music, the Staatliche Hochschule für Musik, Freiburg, Germany and the State University of New York at Buffalo, from which he received his Ph.D. in music in 1991. His former teachers include Murray Adaskin, Rudolf Komorous, Brian Ferneyhough and Morton Feldman. During 1983-84 he was guest composer at the Institute of Sonology, Utrecht, Netherlands. His music has been performed in Canada and abroad at major festivals of contemporary music including the Darmstadt Summer Course for New Music to which he was invited as guest lecturer in 1988 and 1990. His work has also been performed by a number of leading orchestras, soloists and chamber groups, including the Montreal Symphony Orchestra, the Arditti String Quartet, Het Nieuw Ensemble, and the Ives Ensemble. Sharman's work is recognized internationally and in 1990 he was awarded the Kranichsteiner Prize in composition at the 35th Darmstadt Summer Course for New Music, Germany. He is currently collaborating with film-maker Atom Egoyan on an opera for the Vancouver New Music Society. Besides his own work as a composer, Sharman teaches composition and twentieth century music at the School for the Contemporary Arts, Simon Fraser University, Vancouver Canada.

Alex Pauk

As both conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since 1971.

After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy which lead to his founding of Esprit Orchestra - an organization that has become a primary force in commissioning and performing new Canadian music.

Among his compositions are scores for the concert hall, films, radio and music theatre. During the 1992-93 concert season, three of his works will receive world premieres in Toronto including *Cross-Border Shopping (Nostalgia)* - a piece for rock band and small orchestra (for New Music Concerts), a work for large orchestra commissioned by the Toronto Symphony and the test piece for the competition at the 1993 International Accordion Celebration. Currently Mr. Pauk is composing a concerto for two pianos and orchestra commissioned by CBC Radio for performance by Markham and Broadway with the CBC Vancouver Orchestra in the fall of 1993.

Esprit Orchestra

Violin I

Fujiko Imajishi (Concertmistress)
Jayne Maddison
Anne Armstrong
Michael Sproule
Laurel Mascarenhas
Sheldon Grabke

Violin II

Marie Berard
Paul Zevenhuizen
Yakov Lerner
Janie Kim
Joanna Zabrowarna
Dexine Wallbank

Viola

Douglas Perry
Beverley Spotton
Angela Rudden
Anthony Rapoport

Cello

Paul Widner
Elaine Thompson
Maurizio Baccante
Roman Borys

Bass

Roberto Occhipinti
David Young

Flute

Christine Little
Maria Pelletier

Oboe

Lesley Young
Karen Rotenberg

Clarinet

Gwilym Williams
Richard Thomson

Bassoon

Jerry Robinson
William Cannaway

Horn

Gary Pattison
Vincent Barbee

Trumpet

Stuart Laughton
Raymond Tizzard

Trombone

Robert Ferguson
David Archer

Piano

David Swan

Harp

Sarah Davidson

Percussion

Blair MacKay
Trevor Tureski
Beverley Johnston



We "leap through the sky with stars".

With the October concert, Esprit Orchestra's launch of its 10th Anniversary took us, two days later, "soaring beyond the stratosphere" *Financial Post*. Invited by the United Nations to perform in a multi-media NASA presentation at the ECO-ED World Congress (an international gathering of business and environmental leaders), Esprit's accomplishments sparked interest from abroad for Esprit to tour.

While the audience revelled in Esprit's music and messages about our earth, another "giant leap" was about to be made: Canadian astronaut Steve MacLean prepared for his journey into space, choosing to take with him a tape of Alexina Louie's "I leap through the sky with stars", played by pianist Christina Petrouska.

But a few days earlier, some "small steps" had been taken. A man in Tanzania had walked steadily for three days to get from his village to a town that had a bus to take him to the town that had an airport to fly him to Toronto where, in a borrowed raincoat, he attended Esprit's concert. It was his first experience of a live orchestra.

From first steps to intricate achievements flows a need for expression of our wonderment of life. Such is music.

Many thanks to our composers for this expression. Happy 70th birthday to Harry Freedman, one of Canada's most accomplished composers. Stay young forever, Harry. We are following you.

Sincerely,

A handwritten signature in cursive script that reads "Marilyn Field".

Marilyn Field,
President of the Board

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35 McCaul Street, #410, Toronto, Ontario, M5T 1V7. Or call our office at 599-7880.

THANK-YOU.

THE HOME PLANET

Looking outward to the blackness of space, sprinkled with the glory of a universe of lights, I saw majesty -- but no welcome. Below was a welcoming planet. Earth. That's where life is; that's where all the good stuff is.

*Lorne Acton
Astronaut*

As part of Esprit Orchestra's participation in the Eco-Ed World Congress in October, Esprit made available *The Home Planet* -- a publication which influenced *Music for Heaven and Earth* by Composer Alexina Louie.

A few copies are still available

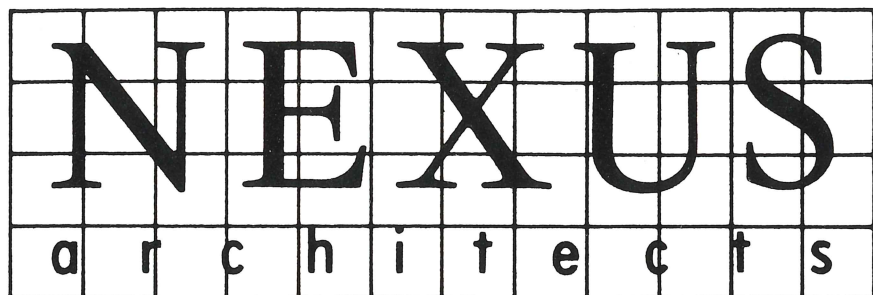


Originally conceived for the Association of Space Explorers, *The Home Planet* is a **full-colour, hard-cover** publication featuring remarkable photographs of outerspace and the moving reflections of astronauts on seeing earth for the first time from space.

Originally sold at \$49, remaining copies of *The Home Planet* are available at the **special price of \$30**

To buy your copy, visit the Esprit information table in the lobby, or contact the Esprit office at 599-7880.

All sales go directly to benefit Esprit Orchestra.



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Wednesday January 27, 1993

**Esprit Orchestra performs at the opening ceremonies for the Art Gallery of
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MacMillan Theatre, University of Toronto, 8:00 p.m.

**Esprit Orchestra and members of the Toronto Symphony join forces for a
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Esprit Orchestra offers many exciting educational opportunities through its *Toward a Living Art* programme. The programme guides younger audiences through both familiar and more challenging musical terrain in a comprehensive and enjoyable way. Our activities include:

- In-class visits by professional Canadian composers
- Special workshops and rehearsals combining high school orchestras with Esprit Orchestra musicians
- Invitations to attend Esprit's rehearsals
- Student group rates for all regular Esprit concerts
- Special afternoon concerts

If you are an educator, student or parent and would like more information about the *Toward a Living Art* programme, please contact the Esprit office.

Coffee Chats

Esprit holds *Coffee Chats* prior to each concert. These informal gatherings give members of the public an opportunity to meet composers, musicians, and our Conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next *Coffee Chat*, please visit our table in the lobby, or call our office.

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Esprit Orchestra Needs Volunteers

Esprit Orchestra depends on the efforts of its volunteers for many of our activities. We need volunteers to help with:

- Mailings
- Coffee Chat set-up and clean-up
- Information services at performances and special events
- Development activities
- and a variety of special and fundraising event services

If you would like to have your name added to our roster of volunteers please complete the form below and leave it with the volunteer at our information table in the lobby, or mail it to Esprit Orchestra, 35 McCaul Street, #410, Toronto, Ontario, M5T 1V7. For more information on volunteer activities, please contact our office at 599-7880.

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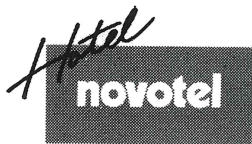
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